DOCUMENT RESUME

ED 466 556 CS 511 199

AUTHOR	Tropp, Kate
TITLE	Searching for Identity: Finding Oneself in Cynthia Rylant's "A Fine White Dust" and Charles Dickens's "Great Expectations."
PUB DATE	2002-00-00
NOTE	50p.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC03 Plus Postage.
DESCRIPTORS	Adolescent Literature; Class Activities; Classics (Literature); *English Instruction; High Schools; Learning Activities; Lesson Plans; *Novels; Student Educational Objectives; *Thematic Approach; *Units of Study
IDENTIFIERS	Great Expectations; *Identity Formation; *Response to Literature; Rylant (Cynthia)

ABSTRACT

Many high school students are on a quest to find out who they really are. Using the theme of "Searching for Identity" in both "A Fine White Dust" and "Great Expectations" will help students identify their feelings. Cynthia Rylant's "A Fine White Dust" has easier language than "Great Expectations," but the storyline contains serious themes and adult situations. "A Fine White Dust" does not really preach religious morals, but it treats religion like a favorite activity, just letting it be the protagonist's focus in life. In "Great Expectations" Pip also lets an obsession control his entire life while he ventures through a quest to find out who he really is. The class differences in Charles Dickens's novel are discussed, as are the two main characters of each novel, despite the different time periods. This curriculum unit is intended for 11th-grade English students, designed for 16 50-minute class periods. The unit is divided into the following sections: Rationale; Day 1 (Poems; Questions); Day 2 ("A Fine White Dust" cover; Anticipation Guide; Classmate Interviews; Cynthia Rylant autobiography; Study Guide: "A Fine White Dust"); Day 3; Day 4; Quiz #1; Extra Credit; Day 5 (Rewrite the Ending); Day 6 (Test: "A Fine White Dust"); Day 7 (Victorian Period; Charles Dickens; Study Guide: "Great Expectations"); Days 8-12 (Journal Prompts; Quizzes #1-3; Final Project Choices; Project Proposal; Vocabulary Log); Day 13 (Student Roles); Day 14 (Test: "Great Expectations"); Day 15; Day 16 (Self-Evaluation; Evaluation; Sponge Activities). (Contains 14 references.) (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 466 556

CS

"Searching for Identity"

Finding oneself in Cynthia Rylant's *A Fine White Dust*

and Charles Dickens's *Great Expectations*

Kate Tropp

11th grade English class

50-minute classes

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

K. L. Tropp

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

CS 511 199

BEST COPY AVAILABLE

Table of Contents

Rationale	Pg. 1
Day 1	2
Poems	3-5
Questions	6
Day 2	7
A Fine White Dust cover	8
Anticipation Guide	9
Classmate Interviews	10
Cynthia Rylant autobiography	11-12
Study Guide: A Fine White Dust	13-14
Day 3	15
Day 4	16
Quiz #1	17
Extra Credit	17
Day 5	18
Rewrite the Ending	19
Day 6	20
Test: A Fine White Dust	21-22
Day 7	23
Victorian Period	24-25
Charles Dickens	26
Study Guide: Great Expectations	27-28
Days 8-12	29
Journal Prompts	30
Quizzes #1-3	30-31
Final Project Choices	32
Project Proposal	33
Vocabulary Log	34
Day 13	35
Student Roles	36
Day 14	37
Test: Great Expectations	38-40
Day 15	41
Day 16	42
Self-evaluation	43
Evaluation	44
Sponge Activities	45
Bibliography	46

Many students in high school are on a quest to find out who they really are. Using the theme of "Searching for Identity" in both *A Fine White Dust* and *Great Expectations* will help the students identify the feelings of ambition and search for a better home. *A Fine White Dust* has a easier language than *Great Expectations,* but the storyline contains serious themes and adult-like situations. The religious theme in *A Fine White Dust* may cause a stir among parents, but I will just point out the quality aspects of the novel, such as the confidence of a young man who feels that he is doing the right thing, but has to overcome trusting the wrong person. In fact, the story does not really preach religious morals but instead, it treats religion like a favorite sports team or activity, just letting it be the main character's focus in life.

We can compare this to *Great Expectations* in that Pip also lets an obsession control his entire life while he ventures through a quest to find out who he really is. We will talk about the class differences in the book and relate the two main characters of each novel, regardless of time periods.

I think that the students will love *Great Expectations* and *A Fine White Dust*, and hopefully they will walk away from the experience feeling accomplished in completing a classic novel and enjoying the world of literature opened to their eyes.

Day 1

Objectives
By the end of the class period, students will be able to comment on their own feelings towards their identity, interpret poems about searching for identity, and relate to issues brought forth in the poems.

Materials Needed
"Ego-Tripping" by Nikki Giovanni
[I am an individual] by Javan
"Sonnet to a Negro In Harlem" by Helene Johnson
[I'm nobody! Who are you?] By Emily Dickinson
Excerpts from "Song of Myself" by Walt Whitman
"Superman" by Five for Fighting
Journal
Pen/Pencil

Motivation
Count students off by 5's as they enter the room. Have each student grab his/her journal and pen/pencil. Direct students to learning stations set up around the room, each containing a poem and three questions to be answered by the students.

Student Activity
Students are allowed to work with the classmates that are also stationed at that station in figuring out answers for their questions. After 10 minutes, the students will leave their stations and move onto the next one. They will work at this station for another 10 minutes and continue to the next, repeating this process until the students have visited each station.
Station 1-Ego-Tripping
Station 2-Song of Myself
Station 3-Sonnet to a Negro
Station 4-I'm nobody! And I am an individual
Station 5-Superman

Discussion will be based off of the questions at each station. The students will be able to share their answers and also be able to contrast their opinions with those of the other groups that attended the same stations.

Assignment
Student will be assigned a journal entry on the prompt "Search for Identity." They are instructed to write what they know about this phrase, what they think it means, and what it may refer to in future classes.

Poems used in Learning Stations

Ego-Tripping
Nikki Giovanni

(there may be a reason why)
I was born in the congo
I walked to the fertile crescent and built
the sphinx
I designed a pyramid so tough that a star
That only glows every one
hundred years falls
Into the center giving divine
perfect light
I am bad

I sat on the throne
Drinking nectar with allah
I got hot and sent an ice age to Europe
To cool my thirst
My oldest daughter is nefertiti
The tears from my birth pains
Created the nile
I am a beautiful woman

I gazed on the forest and burned
Out the sahara desert
With a packet of goat's meat
And a change of clothes
I crossed it in two hours
I am a gazelle so swift
So swift you can't catch me

For a birthday present when he
was three
I gave my son Hannibal an elephant
He gave me rome for mother's day
My strength flows ever on

My son noah built new/ark and
I stood proudly at the helm
as we sailed on a soft summer
day
I turned myself into myself and was
jesus
men intone my loving name
All praises all praises
I am the one who would save

I sowed diamond in my back yard
My bowels deliver uranium
The filings from my fingernails
are
semi-precious jewels
On a trip north
I caught a cold and blew
My nose giving oil to the arab world
I am so hip even my errors are correct
I sailed west to reach east and had to
round off
the earth as I went
The hair from my head thinned
and gold was laid
across three continents

I am so perfect so divine so ethereal so
surreal
I cannot be comprehended
Except by my permission

I mean...I...can fly
like a bird in the sky...

[I am an individual]
Javan
I am an individual
Completely unique
A composite of everything
And everyone
That ever touched my life
And tho I will not change for you
I cannot be with you
Without being changed by you

[I'm nobody! Who are you?]
Emily Dickinson
I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us—don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

These poems will be used together, since they are on the shorter side.

Excerpts from **Song of Myself**
Walt Whitman
1
I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood,
form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy

4
Trippers and askers surround me,
People I meet, the effect upon me of my early life or the ward and city I live in, or the nation,
The latest dates, discoveries, inventions, societies, authors old and new,
My dinner, dress, associates, looks, compliments, dues,
The real or fancied indifference of some man or woman I love,
The sickness of one of my folks or of myself, or ill-doing or loss or lack of money,
or depressions or exaltations,
Battles, the horrirs of fratricidal war, the fever of doubtful news, the fitful events;
These come to me days and nights and go from me again,
But they are not the Me myself.

Sonnet to a Negro in Harlem
Helene Johnson

You are disdainful and magnificent—
Your perfect body and your pompous gait,

Your dark eyes flashing solemnly with hate,
Small wonder that you are incompetent
To imitate those whom you so despise—
Your shoulders towering high above the throng,
Your head thrown back in rich, barbaric song,

Palm trees and mangoes stretched before your eyes.
Let others toil and sweat for labor's sake
And wring from grasping hands their meed of gold.

Why urge ahead your supercilious feet?
Scorn will efface each footprint that you make.
I love your laughter arrogant and bold.
You are too splendid for this city street.

Superman (It's not Easy)
Five for Fighting

I can't stand to fly
I'm not that naive
I'm just out to find
The better part of me

I'm more than a bird…I'm more than a plane
More than some pretty face beside a train
It's not easy to be me

Wish that I could cry
Fall upon my knees
Find a way to lie
About a home I'll never see

It may sound absurd…but don't be naive
Even Heroes have the right to bleed
I may be disturbed…but won't you concede
Even Heroes have the right to dream
It's not easy to be me

Up, up and away…away from me
It's all right…You can all sleep sound tonight
I'm not crazy…or anything…

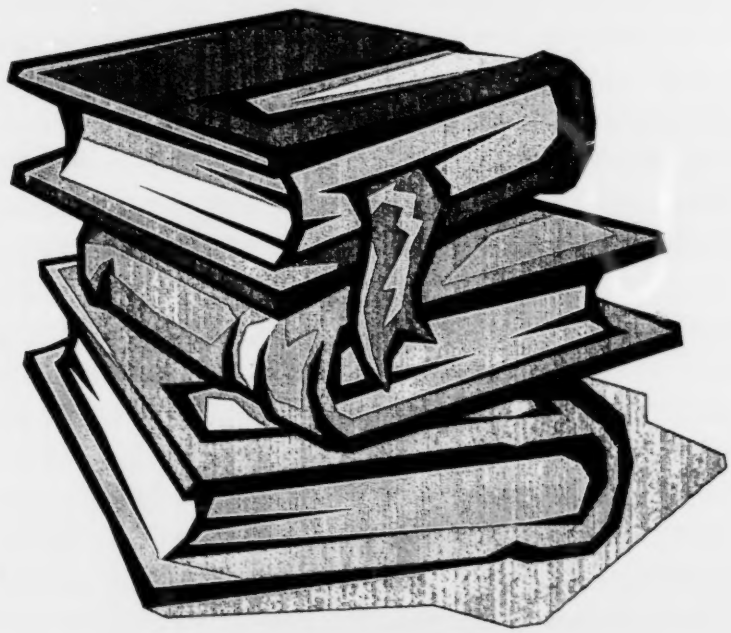
I can't stand to fly
I'm not that naive
Men weren't meant to ride
With clouds between their knees

I'm only a man in a silly red sheet
Digging for kryptonite on this one way street
Only a man in a funny red sheet
Looking for special things inside of me

It's not easy to be me.

Questions for Stations

1. Describe the identity being depicted in the poem/song. Is this how they see themselves or someone sees them?
2. Can you identify with this person/these people?
3. Does the poem/song make an effort to relate to its audience? How?
4. How does the narrator feel about the identity in question?



Day 2

Objectives

Students will be able to predict information about the upcoming book, learning about their classmates, and recognize the author of our next novel, Cynthia Rylant.

Motivation

Hand out anticipation guide. Students will be given time to answer questions then we will have a class discussion on the answers and to what they might be leading.

Student Activities

Students will take turns interviewing each other, in pairs. The students will ask questions based on student interests, favorite items, and future goals. The interview will be based on a questionnaire given to the students, but will also allow room for students to add their own questions. After 20 minutes, the class will be brought back together and the students will introduce their partner to the class.

Next, students will be given a short autobiography by Cynthia Rylant. Discussion will be based on the autobiography.

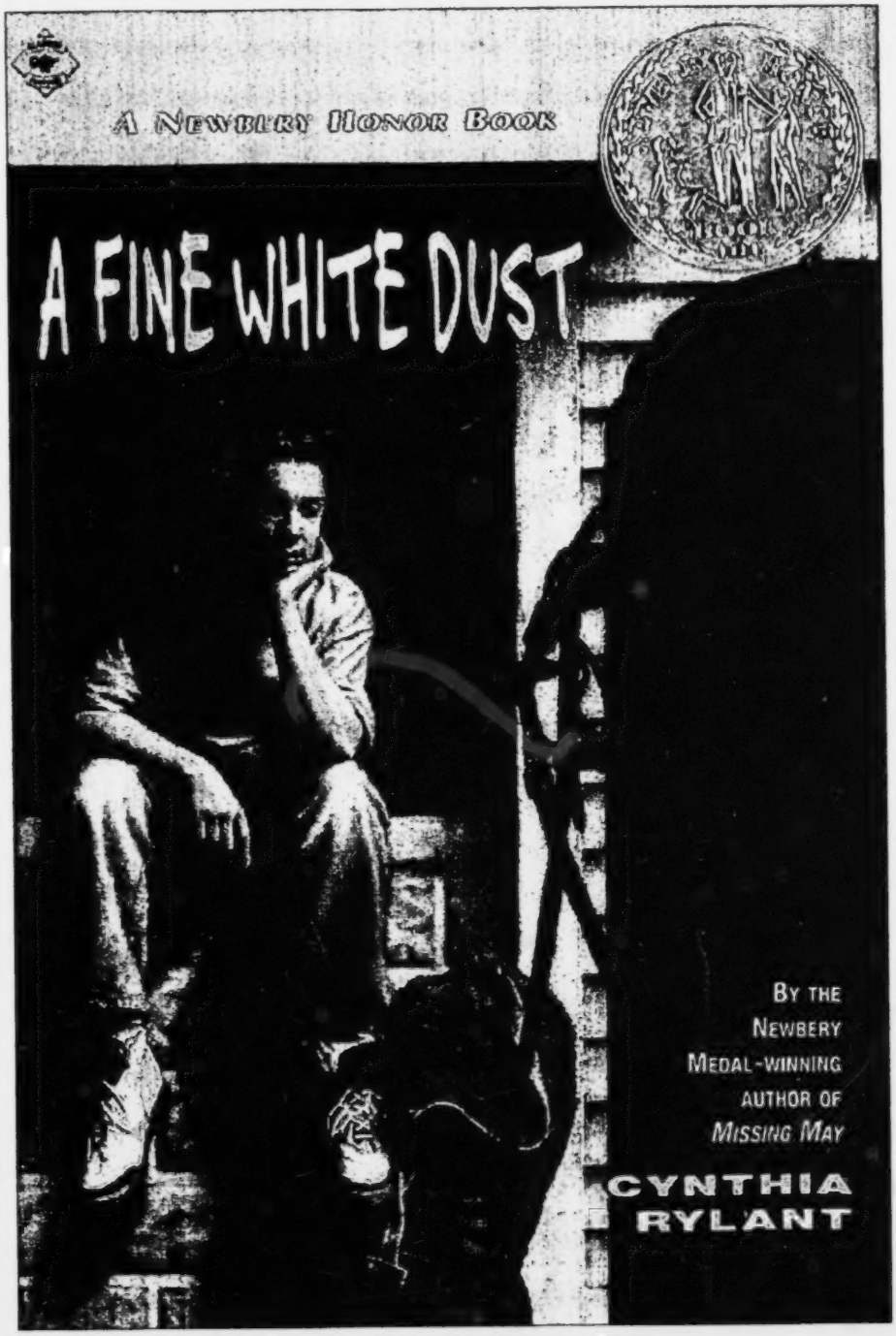
Finally, the students will be given a copy of the cover of the book A Fine White Dust and be asked to comment on what they think the book will be about.

General Discussion Question: How does an author's life affect his/her writing?

Assignment

Students will be given the book for the first night's reading. They will be expected to have read up to Ch. 5. Also, students will write a journal entry based on the prompt "How much do you have to give up to find yourself?"

Students will also be given the study guides for the novel so that they can answer questions as they read.



BEST COPY AVAILABLE

Anticipation Guide

Answer these questions with a YES or NO

1. Do you know what a revival meeting is?_____
2. Does an atheist believe in religion? _____
3. Do you have the same beliefs as your parents?_____
4. Do religious people ever make mistakes?_____
5. Do you believe that someone can believe in something too much?_____
6. Do you feel that you live in a religious community?_____

Support your answers to the questions above.

1.

2.

3.

4.

5.

6.

Classmate Interviews

Name?

Is there a story behind why your parents named you this?

How many people are in your family? Siblings?

Describe your bedroom. What does it say about you?

What is your favorite activity after you get home from school?

Do you have an after-school job?

What kind of classes do you enjoy taking?

What would you like to do after you graduate?

If you could live one place in the world, where would it be? Why?

Name an important event that has helped to shape who you are.

What groups/sports/activities do you participate in at school? Why do you do these? If you do not participate, what do you like to do outside of school?

Do you like rooms to be light or dark?

What kind of music do you listen to?

Do you read the newspaper? What sections?

If you could create a sport what would you make? (This is a chance for those that do not like sports to make one that they do enjoy!) KEEP IT CLEAN!

If you could rename yourself, what would you pick?

RYLANT, CYNTHIA
June 6, 1954-
Author

Autobiographical sketch written for the 1989 Biography from Sixth Book of Junior Authors and Illustrators:

When I was growing up in a small town in West Virginia, I didn't do much reading because there just weren't that many books around. No public library, no money to buy books--no bookstores, anyway. But I loved comic books and could get those at the drugstore--three for a quarter--plus Danny Alderman who lived behind me used to trade me a big pile of his for a big pile of mine. So my training as a writer began with Archie and Jughead and The Fantastic Four. As I got older, I left comic books behind for sappy paperback romances, and it wasn't until I went away to college that I began to read what most people call "good literature."

I don't know why I became a writer. I didn't write much as a child. The only stories I ever tried were called "My Adventures with the Beatles." That was in sixth grade when I was madly in love with Paul McCartney. But that's the only time I can recall ever writing creatively on my own time--otherwise, I just did it for dumb school assignments like everybody else.

My parents split up when I was four years old and after that I lived with my grandparents for nearly four years, until I was in third grade. It's that time that seems to have sunk thickest into my brain and my heart and much of what I saw and heard then has come into my books. My first book, When I Was Young in the Mountains--is about those years I lived with my grandparents. And Night in the Country, This Year's Garden, The Relatives Came . . ., all these came from my memories of those four years. It was hard for me, being away from my parents during that time, and so maybe everything I felt during that time I felt more intensely. And when you write stories, it's always your most intense feelings that come out. At least it's so for me.

So many of my books are directly connected to my real life, especially my childhood. A lot of A Blue-Eyed Daisy is about things that really happened to me--how I got my first kiss, a school bus accident, going deer hunting, worrying whether a parent would die. And all of the poems in my book Waiting to Waltz: A Childhood are true, and about me from age eight to fourteen.

But the more I write, it seems the more willing I am to get closer to my real life today, who I am today. I wrote a book called A Kindness about people who are learning to let go of each other, learning not to try to control each other. That's something I have to work hard on in my own life because I can be very insecure sometimes. And I wrote an autobiography, called But I'll Be Back Again, which has in it some personal lessons I've learned recently, not just twenty years ago. I think the best writing is that which is most personal, most revealing. Because we all, I think, long mostly for the same things and are afraid mostly of the same things and we all want someone to write about all of this so we won't feel too crazy or alone.

I like being a writer but I don't know if I'll be one all of my life. It seems like a long time to keep writing books, a whole lifetime. But I'm grateful that I'll be leaving something important and beautiful on the earth for other people, something honest for them to read.

Biographical Statement:

Cynthia Rylant was born in Hopewell, Virginia. She received her B.A. degree from Morris Harvey College in 1975 and her M.A. degree from Marshall University in 1976. She also received an M.L.S. degree in 1981 from Kent State University. She taught English part-time at Marshall University, Ohio University at Ironton, and the University of Akron. A Fine White Dust

was a Newbery Honor Book for 1987, an award given by the American Library Association. When I Was Young in the Mountains was a Caldecott Honor Book in 1983, and The Relatives Came was a Caldecott Honor Book in 1986. Three of her books were Junior Literary Guild selections: Henry and Mudge in the Green Time, All I See, and Night in the Country. Birthday Presents and A Blue-Eyed Daisy were named Children's Choice books by a joint committee of the International Reading Association and the Children's Book Council. The Relatives Came was named a Notable Children's Trade Book in the Field of Social Studies for 1985 by a joint committee of the National Council on the Social Studies and the Children's Book Council. Four of her books were named Notable Children's Books of their years of publication, and two of her books were named Best Books for Young Adults by the ALA: A Fine White Dust for 1986, and A Kindness for 1988.

Rylant's most recent awards include the Boston Globe-Horn Book Award for children's fiction in 1992 and the John Newbery Medal in 1993 for Missing May. Rylant is also an ALA best book winner for A Couple of Kooks and Other Stories about Love as well as a School Library Journal best book of the year citation for Children of Christmas.

Cynthia Rylant has been described as unadorned, clear, and lyrical who presents young people's concerns and makes them as valuable and important as those of adults.

One of Rylant's most recent works is A Couple of Kooks: And Other Stories about Love about a mentally handicapped man who has a crush on an employee at the hardware store. Critics commended Rylant for her "honest, compassionate portrayal of her subjects' feelings".

The award winning book Missing May has received critical acclaim by many critics including the The New York Times Book Review's Karen Ray who asserted: "Ms. Rylant writes award-winning everything; picture books, humor, poetry, short stories and nonfiction. But it is her novels for young adults that her spare language, sense of place and deceptively simple stories explode most effectively". Ray also went on to add that Missing May "brings insight and acceptance to an odd collection of characters we will come to love very much".

When I Was Young in the Mountains, This Year's Garden and The Relatives Came were adapted as filmstrips by Random House.

Works by subject:

Selected Works: Miss Maggie, 1983; This Year's Garden, 1984; Waiting to Waltz: A Childhood, 1984; A Blue-Eyed Daisy, 1985; The Relatives Came, 1985; Every Living Thing, 1985; Night in the Country, 1986; Birthday Presents, 1987; Children of Christmas: Stories for the Season, 1987; A Fine White Dust, 1987; Henry and Mudge in the Green Time, 1987; All I See, 1988; A Kindness, 1988; But I'll Be Back Again: An Album, 1989; Mr.Griggs' Work, 1989; An Angel for Solomon Singer, 1992; The Dreamer, 1993; Henry and Mudge and the Careful Cousin: The Thirteenth Book of Their Adventures, 1994.

Study Guide for A Fine White Dust

Ch 1-5

1. *What is Pete passionate about?*
2. *Who is the blue-eyed pickax murderer?*
3. *What happens to Pete at the revival?*
4. *Why is Pete's father disappointed?*
5. *Describe the last scene in Ch. 5. How does the Preacher man control the congregation?*

Ch 6-9

1. *Why does Rufus dislike the Preacher Man?*
2. *What is the invitation?*
3. *Why does Pete tell Rufus about his plan?*
4. *Where is the Preacher Man at the end of Ch. 9?*

Ch 10-end

1. *What does Pete say in his letter?*
2. *Who is the messenger?*
3. *Why doesn't Darlene tell her story?*
4. *How does Pete's relationship with his mother and father change?*
5. *How do Rufus and Pete make up?*
6. *How does Pete see the world at the end of the novel?*
7. *What are the broken pieces of cross to Pete?*

More thoughts...

How does Pete search for his identity?

What does Pete learn about himself?

What does he learn about his parents? Rufus? The Preacher Man?

Day 3

Objectives

Students will start reading *A Fine White Dust* and be able to discuss the book.

Motivation

Students will be prompted by quote on board—"*The future is a world limited by ourselves; in it we discover only what concerns us and, sometimes, by chance, what interests those whom we love the most.*" Maurice Maeterlinck , *Joyzelle. Act i.* How does this relate to the chapters read for today?" This will be graded as an in-class essay, not a journal assignment.

Student Activities

Class discussion will be based on the answers to the study guide questions. Students will be given a chance to ask questions about plot, narration, and theme.

General Discussion Questions: How does the narration of the novel affect your understanding? How do you feel about the narrator?

Assignment

Read up through Ch. 9. Students should write a paragraph in journal in response to the reading. The topic of paragraph is up to the students. Students will be warned that a quiz is possible for the next class period, based on the readings.

Day 4

Objectives

Students will be able to understand more fully the connection between the theme of "Search for Identity" and the events that Pete endures.

Motivations

Students will take a quiz based on reading from night before. This quiz will count as part of the in-class assignments and be a precursor to the test that will occur on day 6.

Student Activities

Class discussion will be based on the study guide questions from the previous night's reading. Students will be given time to go to the library halfway into the period to research articles on the novel, Cynthia Rylant, or the theme of the unit, "Search for Identity." They may also use computers in the room and any books, textbooks, periodicals, or newsletters in the room's library.

General Discussion Question: How does Pete's religion help to define his identity?

Assignments

Students will be required to write up a 1-2 page response to the article found in class. This response will be written in the journal and considered part of the journal grade. Also students should finish the novel and have all study questions ready for class discussion/test review.

Extra Credit

Students can write an extra essay in which they compare the Preacher Man to Edwin Arlington Robinson's poem "Richard Cory" looking specifically at the language used by Rylant and Robinson. This essay must be turned in by the day of the test.

Quiz #1

1. Why does Pete try to avoid Rufus outside the drugstore? (Ch. 6)
2. How does Pete create a parallel between his father and the Preacher Man? (Ch. 7)
3. In your own words, why does Pete's mother come to the revival? (Ch. 7)
4. What would Pete pack if he could? (Ch.8)
5. Who is there to see Pete's disappointment?

Essay Question: How does Pete's experience change his identity?

Richard Cory
By Edwin Arlington Robinson

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich - yes, richer than a king -
And admirably schooled in every grace;
In fine we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Edwin Arlington Robinson -
" The Children Of The Night "

Day 5

Objectives

Students will be able to understand the literary aspect of narrative, as they will look at the story through the eyes of another character. They will also have the opportunity to create questions that will be reflected on the test.

Motivation

Each student is to write 4 questions that they feel would be good test questions. The questions may only have one question that is informative. The other three must be analysis questions. The questions will count as today's quiz grade.

Student Activity

With a partner, students will choose a supporting character in the novel and rewrite the ending in their own words. They may either choose Rufus, Darlene Cook, Preacher Man, Mom or Pop. One student will be the writer, one the presenter. The presenter will come to the front of the class and act like they are the character, giving a short presentation of how the character interprets the ending of the novel. This activity should take up half of the class period.

Afterwards, we will discuss the final chapters and study questions and prepare for the next day's test.

General Discussion Question: How does Pete's disappointment shape his identity?

Assignment

Students should prepare for the test.

Rewrite the Ending!

Imagine you are Rufus, Darlene Cook, Preacher Man, Mom, or Pop. Rewrite the ending in your eyes. You may involve information that you hear from other characters and do not witness yourself but you must remain in character. One of you will be the writer and one of you will present your character, as if you were he or she. Good luck!

Day 6
TEST DAY!
Objectives
The student will have the opportunity to demonstrate what they know understand about the novel *A Fine White Dust.*

Motivation
Students will have an opportunity to submit one question. The best question will be added to the test as a bonus point.

Student Activity
Test on *A Fine White Dust*
Students that are done early may go to learning stations in the back of the room set up with more poetry and biographical information on Charles Dickens.

Test on A Fine White Dust

Name:

Date:

Character Identification-match the character with the appropriate characteristic.

Rufus	*The hitchhiker*
Pete	*Calls his best friend "old hound dog"*
Darlene Cook	*The organ butcher*
James W. Carson	*The Future Reverend Cassidy*
Joanie Fulton	*The accomplice that left in the middle of the night*

Knowledge

1. What is a church revival?
2. What does Pete wish he could pack when he is getting ready to leave with the Preacher Man?
3. Why does Pete feel his parents do not understand him?
4. What happened to the Preacher Man that night?

Comprehension

1. Why is Pete so eager to accept what the Preacher Man has to say?

2. In what way is religion Pete's search for identity?

3. Why does the cross break?

2. Explain Pete and Rufus' friendship.

Analysis

Answer one of the following in one page:

1. The theme of the unit is "Searching for Identity." How does *A Fine White Dust* fit this theme?
2. The broken cross in the novel can represent various things to different people. What do you thin the cross represents? Use references in the text.
3. If Rylant was trying to preach religious beliefs, would she have had Pete leave with the Preacher Man? Explain.

Day 7

Objectives

Students will be introduced to Charles Dickens, his writing style, and the novel we're going to read, *Great Expectations.*

Motivations

As students get situated in their seats, I will begin to read the beginning of the introduction of *Great Expectations* written by John Irving to get their attention. The language of Irving's introduction is easy for students to relate to. This should help get the students intrigued about *Great Expectations.*

Student Activities

Mini-lesson on Victorian Society, including class structures. Handouts on Victorian society and Charles Dickens.

General Discussion Question: What were the important themes in Victorian society?

Assignments

Start *Great Expectations.* Read up through Ch. 10. Students should write a journal entry on the character of Pip. "What are your feelings, opinions, sympathies towards Pip? Do you like him as the protagonist of the novel?" Also, students should keep in mind a vocabulary log at the back of the journal, jotting down words in the text that they are not sure of their meaning.

Handout

How did 19th Century People Behave?

Probably not very different from ourselves. With the advancement of technology in the Industrial Revolution and the large population influx moving to the cities, more people of different classes were gaining the advantage of mingling and the newly emerging middle classes especially desired to act accordingly in set social situations. The race for the "American Dream" was on! After all, to *"better oneself"* and one's situation, i.e. to achieve *"Self Elevation"*, one had to know how to behave. Early in the century, etiquette books were imported from Britain, however by the 1830s and 1840's many found American publishers and as there was little or no copyright enforcement there was much plagiarism. "Yellow Backed" or inexpensive paperback etiquette manuals, such as *Beadles Dime Book of Etiquette* made self elevation possible for many citizens.

Etiquette of the Street

Good behavior upon the street, or public promenade, marks the gentleman most effectually; rudeness, incivility, disregard of "what the world says" marks the person of low breeding. We always know in walking a square with a man, if he is a gentleman or not. A real gentility *never does* the following things on the street in the presence of observers:

Never picks the teeth nor scratches the head
Never swears or talks uproariously
Never picks the nose
Never smokes or spits upon the walk, to the exceeding annoyance of those who are always disgusted with tobacco in any shape
Never stares at anyone, man or woman, in a marked manner
Never scans a lady's dress impertinently and makes no rude remarks about her
Never jostles a lady or gentleman without an "Excuse me"
Never treads upon a lady's dress without begging pardon
Never loses temper, nor attracts attention by excited conversation
Never dresses in an odd or singular manner, so as to create remark
Never fails to raise his hat politely to a lady acquaintance; nor to a male friend who may be walking with a lady - it is a courtesy to the lady

Of course, a lady will not be rude, nor dress so as to attract undue attention, much less to create unpleasant remark. She will be kind to all; she will not absorb too much of the walk, nor fail to give half the way to either a lady or gentleman, she will not allow her skirts to drag upon the walk to the annoyance of other pedestrians; she will not fail to recognize friends by a pleasant smile and slight bow; she will not look back at anyone who has passed her; she will not eye another lady's dress as if studying its very texture; she will not stop upon the walk to talk with a friend to the inconvenience of others; she will not make the street a place of meeting with person

whom she can receive in her home. A true lady in the street, as in the parlor or *salon* is modest, discreet, kind and obliging. If she is to the contrary, she forfeits her right to be called after the truly genteel. The truly well-educated, well-born and well-bred *never* betray vanity, conceit, superciliousness or hauteur. Set this down as an invariable law, and male or female, let it guide all of your actions. It is proper that the lady should first recognize the gentleman. There has been some dispute on this point of etiquette, but we think that there can be no question of the propriety of the first recognition coming from the lady. A gentleman will never fail to bow in return to a lady, even if he may feel coldly disposed toward her; but a lady may not feel at liberty to return a gentleman's bow, which places him in a rather unpleasant position. A lady should give the first smile or bow. In meeting acquaintances several times during the same promenade, it is not necessary to salute them at every passing.

In offering a lady your arm, as it is proper to do upon the street, particularly in the evening, always give her the *right* arm, because persons in passing observing the law "turn to the right" would jostle her if she was upon the other arm. The practice of always giving the lady the inside of the walk is a very useless one, and not necessary to true politeness. It is always proper for a gentleman walking alone or with another of his sex, to give the lady, or a gentleman with a lady, the inside of the walk. In gallanting a lady to a carriage, take her left hand. It is truly polite to take off the hat in performing such a service.

Very Impolite Things

Loud and boisterous laughter
Reading when others are talking
Reading aloud in company without being asked
Talking when others are reading
Spitting about the house, smoking or chewing
Cutting your fingernails in company
Leaving a church before public worship is closed
Whispering or laughing in the house of God
Gazing rudely at strangers
Leaving a stranger without a seat
Want of respect and reverence for seniors
Correcting older persons than yourself, especially parents
Receiving a present without an expression of gratitude
Making yourself the hero of your own story
Laughing at the mistakes of others
Joking of all others in company
Commencing to eat as soon as you get to the table
In not listening to what one is saying in company - unless you desire to show open contempt for the speaker
Speaking while one is singing or playing on the piano or other instrument - a direct insult to the performer

Etiquette
http://members.aol.com/EastLynne/Etiquette.htm

Charles Dickens

From a very early age Charles Dickens knew he wanted to be gentleman. Unfortunately the odds weren't in his favor.

His family was constantly on the edge of financial and social disaster. However they did have some limited funds put aside to send one of their children to a university or academy. Mr. and Mrs. John Dickens considered the talents and qualifications of all their children. They wanted to use the money earmarked for education where it would do the most good. It was as if they were placing all their bets on one child.

Charles was not that child.

His parents chose to send their daughter, Fanny, to school. She had a talent for music and was sent to an academy. Not long after that Charles was sent to work at the blacking factory.

It seemed as if everything was against him. However he had talent, and more importantly he had desire, drive and a strong belief in himself. He worked hard to make his dream life into a reality.

Charles Dickens wasn't perfect. He was stubborn and sometimes quick tempered. He often blamed others for the problems that he himself caused. The force of will that enabled him to succeed prevented him from taking an honest look at his own life.

While he was unable to learn from the lessons of his own life perhaps we, his readers, can be more fortunate. A study of his life reveals that perfection is not a qualification for success and that no one really defines

What we can learn from Charles Dickens
http://www.perryweb.com/Dickens/life_why.shtml

Study Guide for Great Expectations

Ch 1-10

1. *Who does Pip meet in the graveyard?*
2. *What does the convict want Pip to bring him?*
3. *Who comes to Christmas dinner?*
4. *Describe Miss Havisham. What does she look like, what are her mannerisms?*
5. *Why does Pip fall so hard for Estella?*
6. *What are your impressions of Pip so far in the novel?*

Ch 11-20

1. *Why do you think Pip falls in love with Estella and not Biddy?*
2. *How would you describe the changes in Pip's relationship with Joe?*
3. *What are your impressions of Mr. Jaggers?*
4. *Why is Mr. Pumblechook so excited about Pip's newfound status?*
5. *Explain Miss Havisham's attitude towards Pip when he tells her about his benefactor.*

Ch 21-30

1. *How does Pip know Herbert from previous chapters?*
2. *What does Herbert mean by "looking about me"?*
3. *How is Mr. Pocket related to Miss Havisham?*
4. *Why does Mr. Jaggers invite people to rob his house?*
5. *Why does Bentley Drummle get the nickname the Spider?*

Ch 31-40

1. *Compare Mr. Jaggers to Wemmick.*
2. *Describe Estella's treatment of Pip in this section.*
3. *How does Pip treat Biddy and Joe?*
4. *How does Pip act like a gentleman?*
5. *How does Pip react to finding out his true benefactor?*

Ch 41-50

1. *What is Herbert's reaction to Magwitch (Provis)?*
2. *What do we learn from Magwitch's story, especially about Miss Havisham?*
3. *Who is Bentley going to visit?*
4. *Why does Wemmick tell Pip to not go home?*
5. *Who is Estella's father? Her mother?*

Ch 51-59

1. *What happens to Magwitch on the boat?*
2. *Who comes to nurse Pip back to health?*
3. *Why is the fact that Biddy and Joe get married a shock to Pip?*

Which ending did you like the best? Why?

Days 8-12

Objectives

Students will be able to discuss the *Great Expectations*, recognizing important characters and themes in the novel.

Motivation

Students will answer journal prompts, take short quizzes, and do character comparisons between the two novels.

Student Activities

Students will come to class with the study guide questions answered. These will lead to in-class discussion.

We will also keep up with the vocabulary log, allowing students to teach each other new vocabulary words.

General Discussion Questions: How does Estella play a part in Pip's identity? Explain the relationship between Pip and Miss Havisham. How do you feel about Pip at this point in the novel? Do you think Pip's ambitions are wrong?

Assignments

Students will be assigned to read the book each night in ten chapter sections. They should also be thinking about what they would like to do for their final project, which will be due on Day 16. A proposal for the idea is due on Day 12.

Journal Prompts

ambition

"I never had one hour's happiness in her society, and yet my mind all round the four-and-twenty hours was harping on the happiness of having her with me unto death" (Ch. 38).

Why does Estella mean so much to Pip's actions?

What is a gentleman?

Why does Wemmick live two lives?

"I am what you have made me" (Ch 38) Who says this and how does this connect with our theme?

Quizzes

Quiz #1 Ch 1-10

1. Who gives Pip his nickname? (Ch 1)
2. How many convicts are there? (Ch 1)
3. Why does Mrs. Joe give Pip tar-water? (Ch 2)
4. How does Joe show his sympathy for Pip, when everyone else is beating up on him?

   (Ch 4)
5. What is Joe's reaction to the convict's admitting to eating the pie? (Ch 5)

Essay question: What does the scene between Joe and Pip in Ch. 7 dealing with Pip's letter represent in the scheme of Pip's wanting to be a gentleman?

Quiz #2 Ch 21-30

1. Where did Pip meet Herbert Pocket before? (Ch 21)
2. What do we learn about Miss Havisham from Herbert? (Ch 22)
3. Who are Drummle and Startop? (Ch 23)
4. What does "get hold of portable property" represent? (Ch 24)
5. What does Wemmick's house look like? (Ch 25)
6. What characteristic does Mr. Jaggers's housekeeper have? (Ch 26)

Essay Question: Why does dinner go so poorly at Mr. Jaggers's? Compare this dinner to the one at Wemmick's house.

Quiz #3 Ch 51-59

1. What shocking news does Pip tell Mr. Jaggers and Wemmick?(Ch 51)
2. Who feels ignored by Pip from his past? (Ch 52)
3. What event does Orlick blame on Pip? (Ch 53)
4. What steamer catches up to Pip and Magwitch? (Ch 54)
5. What is Wemmick's holiday? (Ch 55)

Essay Question: Why does Dickens reintroduce Joe into the story? What methods of storytelling are occurring in the last few chapters?

Oh the Possibilities!

Final Project Choices

Using the theme of Searching for Identity, take one of the ideas below and create a project that can be presented on the last day of the unit. If you have an idea that isn't here, just ask!

1. Artwork portfolio. Each element of art should be explained in a written description of the piece and how it fits to the theme. For the presentation, you will need to have copies of the artwork to show the class.
2. Create a video presentation, demonstrating the theme through visual representation.
3. Create a photo collage, using photographs. No magazine cutouts. The photographs must incorporate the theme and fill up at least a poster board.
4. Design a web page, using the literature of the unit and the theme.
5. Create a author biographical presentation. 1 visual aid required.
6. Compare the two time periods of the novels. How are they alike, how are they different. Research the time to find relevant facts and histories. 1 visual aid required.
7. Interview an elder in your family/community and compare their childhood to your own. 1 visual aid required.
8. Write your own autobiography. This must be at least 5 pages and must be accompanied by a small photo collage, using pictures young and old.
9. Portfolio of poems/song lyrics. Each entry must include written explanation and how the poems/lyrics fit the theme.
10. Create an original project. All original ideas must be approved by me!

Search for Identity Project Proposal

Name(s):

What are you planning to do for your final project?

What outside sources, if any, are you using?

What will you need to present your project? (television, cd/cassette player, overhead projector, etc.)

How does this project express a search for identity?

Any questions for me?

Good luck!

Great Expectations Vocabulary Log

This will be posted on the front board. Students will add to it each day with the words they wrote in the back of their journal. At the end of the unit, these words will be used by the students to create a crossword puzzle.

Possible words in stages

✓ explicit, prodigious, lair, vicarious, ravenous(ly), compassionate, impart, profound, divine, declamation, disconsolate, commiserate, larceny, indignation, consternation, gloat, remonstrance, abhorrence, garret, appall, interpose, omnipotent, pall, imperious, rimy, meditative, desolation, apprehension, imprecation, asunder, execrate, grovel, interpose, parley, render, allude, oracle, remonstrate, expend, diabolical, epistle, coherent, erudition, gravity, conciliatory, sagacious, ablution, ulterior, speculation, swarthy, discomfit, hermitage, dependent, morose, aversion, retort, contemptuous, unscrupulous, ignominious, discomposure, testy, surmise, felicitous, gloat, malignant, synopsis, corroborate, indiscriminate, altercation, expound, exultant, commend, countenance, bereave, imperceptible, proprieties, capricious, oppressive, disaffection, discernible, pious, plaintive, disinterested, contemplate, stipulation, obnoxious, endow, condescend, placable, unparalleled, valedictory, dexterous, clemency, audacious, intimate

✓ dilapidated, niggardly, magnanimous, fabulous, confound, beguile, acquiesce, ordinance, wreck, decanter, constraint, patronize, courtier, depreciation, buffet, intolerable, discomfiture, discretion, adversary, chronic, mortification, despond, impartial(ity), copious, edify, execrate, allusion, disparity, interment, inaccessibility, cogent, verily, auspicious, smite, waive, compose, injudicious, miscreant, appertain, paroxysm, contingent, prostrate, reproach, culminate, impend, penitential, thwart, adjunct, incomprehensible, reparation, relinquish, impetuosity, singularity, diffidence, abhorrence, repugnance, reiterate, animosity, habituate

✓ inflammatory, presentiment, dubious, apprise, uncouth, injunction, expatriate, brazen, insupportable, poacher, irresolute, turnkey, ineffectual, abhorrent, inconceivable, profess, causeway, supercilious, abjure, incursion, devolve, spectral, demeanor, remorse, apparition, superscription, inaptitude, wicket, fealty, elate, lacerated

Vocabulary list courtesy of Vocabulary Classic Tests
http://www.vocabulary.com/VUctgreatexpect.html

Day 13

Objectives

Students will be able to fully understand the novel, recognize important themes in Dickens's writing and feel confident in their abilities to interpret literature.

Motivation

Give students a slip of paper that read "The Boss", "The Mouth" or "The Pen." Let them speculate on what they will be doing as they get out their study guides for questions.

Student Activities

Discussion will be held on final projects. Project proposals will be handed back.
General Discussion Question: How does your final project demonstrate a search for identity?

The students will need to find two other members of the class with the other titles so that each threesome has a student with each role. If there are an uneven number of students, some groups can add "The Expert." This will lead into discussion groups where the students will pick their favorite ending, write down what they think happens next, and report it to the class. The jobs go like this:
The Boss: directs discussion, keeps other members focused on the topic.
The Mouth: reports the final proposal
The Pen: keeps a written log of ideas to be handed in typed at next class period.
The Expert: uses the text to back up group's ideas. If there isn't a Expert, group should rely on the text by themselves.
The students can use any sources they would like, including the Internet, books in the room, and the library. After 30 minutes, the students will be called back into the class and the students will present their ideas.

The last minutes of class will be used to discuss the test. Students may have a 3x5 note card.

Assignment

Study for test and work on final projects. Remind students that journals will be collected on Day 16.

The Boss	The Pen
The Boss	The Pen
The Boss	The Pen
The Mouth	The Expert
The Mouth	The Expert
The Mouth	The Expert

Day 14

Objectives

Students will be able to demonstrate their understanding of Great Expectations in a test form.

Motivation

When the students sit down, I will ask for two volunteers, preferably male. They will serve as our models for Pete and Pip. We will trace them on white paper and students will cut them out after the test.

Student Activities

TEST!

After the test, the students will have a chance to work on the combining unit. This unit will be an effort to create the identities of our main characters. Some will be cutting out the models, while others will look in the texts for descriptions of Pete and Pip, especially similarities between the two characters. These descriptions will be written into the white spaces of the models. When the models are completed, they will hang in the back of our room.

Before the end of class, students should take 15 words off of the vocabulary log to use for making a crossword puzzle.

Assignment

Students should make up their crossword puzzle to do in class tomorrow. Also students should bring their final project to work on in class.

Test on Great Expectations

Name:

Date:

Character Identification-Match the characters to their distinguishing trait.

Pip	*Had his own "great expectations" besides Pip*
Joe	*A swindler that ruined the life of the wealthy heiress*
Wemmick	*Left all of her clocks at twenty of nine*
Herbert	*Mr. Wopsle's great-aunt's granddaughter*
Magwitch	*Called the Spider*
Compeyson	*Raised Pip up by hand*
Estella	*Married Biddy*
Miss Havisham	*Lived two separate lives*
Bentley Drummle	*Pip's benefactor*
Biddy	*The "dazzlingly beautiful tormentor"*
Mrs. Joe	*Enabled Herbert to live up to his expectations*

Knowledge

1. What does Pip steal from his own house for Magwitch?
2. Where does Miss Havisham say that she will be laid out when she dies?
3. Why does Estella live with Miss Havisham?
4. Who are her parents?
5. Why does Wemmick lead two separate lives?
6. What are the specifications of Pip's benefactor for Pip?
7. Who rescues Pip from debt?
8. Who is Mr. Jaggers?
9. How much money does Mr. Jaggers give Pip to live off of?
10. Where does Pip live at the end of the novel?

Comprehension

1. Why does Pip want to be a gentleman?

2. Explain Miss Havisham's relationship with Estella, physically and emotionally.

3. Describe Joe's visit to Pip in London. Why does it not work out?

4. Why does Estella marry Bentley Drummle?

5. In the scene between Pip and Miss Havisham before she is caught on fire, why does she beg for forgiveness? Explain.

6. Why does Dickens reunite Joe and Pip at the end of the novel?

Essay

In one page or more, answer one of the following:

1. How does the theme "Search for Identity" fit this novel? Use examples from the text.
2. Explain why it is ironic for Biddy and Joe to get married at the end of the novel and the fact that Estella's marriage to Bentley Drummle is filled with abuse. What is Dickens trying to say about marriage and the people in the marriages?
3. Which ending suits the novel the best? Explain your reasoning.

Answers may be written on this sheet or on a word-processor.

Day 15

Objectives

Students will be able to finish their projects, test their vocabulary knowledge, and connect the two novels.

Motivation

Students will pass out their crossword puzzles to a partner. Together they will work on the two crossword puzzles, allowing the creator to help the doer if need be. Team that finishes correctly the fastest will win a small prize.

Student Activity

The rest of the period will be free work time. The students will be allowed to work on their final projects and ask any last minute questions from the teacher. Students may go to the library, computer lab, or media center to work on their projects. The teacher will be available for help and pre-viewing projects if the students need it.

Assignment

Students should put final touches on all projects. Also, students should fill out a final journal entry on "How does searching for one's identity connect him/her to the people in their lives, as illustrated in both texts?" Journals will be collected tomorrow.

Day 16

Objectives

Students will be able to demonstrate what they have learned and how they have applied the theme "Searching for Identity" to their own lives.

Motivation

Student will fill out a self-evaluation letting the teacher know how they honestly feel they have done during the unit.

Student Activities

Students will present their final projects. If there is extra time, students will be able to watch clips from a modern version of Great Expectations starring Ethan Hawke and Robert De Niro. (1998).

Self-Evaluation

How did you feel you did on the quizzes/journal? Mark your best journal entry with a star.

How did you feel you did on the unit tests?
A Fine White Dust_____
Great Expectations_____

What was your participation in class?

Explain the work you did on your final project.

What do you think your grade for this unit should be?

Evaluation

The students will be evaluated based on the following breakdown of points. Attendance is considered in the in-class participation grade. The journal will be graded on completion of the necessary prompts; if all prompts are fully answered, students will receive the full points allotted. The self-evaluation form filled out by the students will go into consideration of the final grade, especially if the student is borderline between two letter grades.

Assessment

Quizzes----------	100 pts. 10%	100-97=A+	79-77=C+
Vocab crossword puzzle----------	100 pts 10%	96-93=A	76-73=C
Journal/Study Guides----------	100 pts 10%	92-90=A-	72-70=C-
In-class participation/work----------	100 pts 10%	89-87=B+	69-67=D+
Final project----------	300 pts 30%	86-83=B	66-63=D
2 Unit Tests----------	300 pts 30%	82-80=B-	62-0 =F

Extra Credit possible with completion of supplemental writing assignments.

Final Project Grading Rubric

Quality 1 2 3 4 5

Creativity 1 2 3 4 5

Organization 1 2 3 4 5

Mechanics 1 2 3 4 5

Sponge Activities…to sop up that extra time!

- ✓ Learning stations will be set up in the back of the room, containing various articles, poems, and free-writing prompts.
- ✓ A corner of the room will be able to be used for reading/working for those that want to get farther ahead with the reading and/or projects.
- ✓ A character chart will be placed at the beginning of the room. Students are welcome to peruse the chart and add to it as we read more of the books.
- ✓ Students are encouraged to go on the Internet and find interesting web pages about Dickens, Rylant, *Great Expectations*, and *A Fine White Dust*. The students can then do a one-page write-up about the site for extra credit.
- ✓ The student may write a book review for either A Fine White Dust or Great Expectations. These will then be compiled as our own version of *All the Year Round*, Dickens's magazine that published the installments of *Great Expectations*. These reviews will also be counted as extra credit.

Bibliography

."Etiquette." All the Year Round. April 15, 2002. <http://members.aol.com/EastLynne/Etiquette.htm>.

Dickens, Charles. Great Expectations. 1861. Introduction John Irving. New York: Bantam Books, 1986.

Dickinson, Emily. Collected Poems of Emily Dickinson. 1890. New York: Gramercy Books, 1982.

Five for Fighting. Superman America Town. Sony Music, September 2000.

Giovanni, Nikki. My House, Ego-Tripping and Other Poems for Young People.

Great Expectations Dir. Alfonso Cuaron. Perf. Ethan Hawke, Robert De Niro, and Gwyneth Paltrow. 1998.

Great Expectations Sourcebook. Evanston, Illinois: McDougal Littrell, 1998.

"The Life of Charles Dickens." Charles Dickens's Gad's Hill Place. April 15, 2002. <http://www.perryweb.com/Dickens/life_why.shtml>.

Javan. Footprints in the Mind. Javan, 1979

Minnis and Starkey, Julie and Gail. "Vocabulary Classic Tests: Great Expectations." April 14, 2002. <http://www.vocabulary.com/VUctgreatexpect.html>.

Robinson, Edwin Arlington. "Richard Cory." The Children Of The Night. April 14, 2002. <http://www.medialab.chalmers.se/guitar//richard.cory.lyr.html>.

Rylant, Cynthia. A Fine White Dust. 1986. New York: Aladdin Paperbacks, 1996.

Rylant, Cynthia. 1989 Biography from Sixth Book of Junior Authors and Illustrators. Educational Paperback Association: 1989. April 15, 2002. <http://www.edupaperback.org/authorbios/Rylant_Cynthia1.html>.

Whitman, Walt. Leaves of Grass. 1855. Introduction Gay Wilson Allen. New York: Signet Classic, 1980.

CS 511 199

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

ERIC Educational Resources Information Center

Reproduction Release

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: THEMATIC UNIT - "SEARCHING FOR IDENTITY: FINDING ONESELF IN CYNTHIA RYLANT'S A FINE WHITE DUST AND CHARLES DICKENS'S GREAT EXPECTATIONS."	
Author(s): KATE TROPP	
Corporate Source:	Publication Date: 4-18-02

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, Resources in Education (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign in the indicated space following.

The sample sticker shown below will be affixed to all Level 1 documents	The sample sticker shown below will be affixed to all Level 2A documents	The sample sticker shown below will be affixed to a Level 2B documents
PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
Level 1	Level 2A	Level 2B
↑ X	↑ ☐	↑ ☐
Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g. electronic) *and* paper copy.	Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only	Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche, or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Signature: Katie L. Tropp	Printed Name/Position/Title: KATIE L TROPP / STUDENT	
Organization/Address: 218 STONE RIDGE COMMONS SHIPPENSBURG, PA 17257 or 109 Farmstead Circle Lebanon, PA 17042	Telephone: (717) 816-2040 (717) 274-3166	Fax: —
	E-mail Address: CAFEKATE128@HOTMAIL.COM	Date: 5/9/02

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, or, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:	KATE TROPP
Address:	218 STONE RIDGE COMMONS SHIPPENSBURG, PA 17257
Price:	FREE